Rhetoric and art ontology

Rhetorics: how figure of speech in perception and construct of mood and mode conditions the temporality of structure and response between configuration and representation.
Embedded point of view and narrative intertextuality of discourse through rythm and arrangement, interlacing the polyphony of
Voice / narrative level and embodiment of form through transgression between trope as program and variation creating a contingency : an interpretive mode and potential through the poetics as poiesis)I make), in which language rather than indices to the lexical are movement through mind and matter as opposed to states and correspondingly the metamorphosis itself is not a material monism but psychological colloids in which origins versed in the manifold are then instead the flux of a matrix beyond only oscillation.

The spatial mix between self and world identifies creative process within a sharing of qualities out of which a conditional sense of materials are threads and strings of virtuality along the lines of usage. The quality of what is and what becomes are mapped variously through the elasticity and porosity of language as it relates process to identity across the interruptions of a manifold, the necessity of which arrives to perception,not words about words but worlds about worlds in the very sense of an adaptive becoming which traces itself in both cases by be coming yet again.p, and each then a bracket of the other as subject and object transposable returning to intuition in which a thing is always a proposal.
Having established for myself the need for a visual rhetoric relating point of view line of usage and plane of consciousness to the dimensions which building also conceal how then do I approach it's substantiative?
What is the difference between nature, art, and design objects? is art a kind of advance directive out of which the formal elements of as much as is presented and as much as can be said about it relate all fields and streamings to a context limited vectoring of comparison and contrast while biological and geological systems direct towards reproduction, reproduction then in nature a kind of saying...while yet again the functionality of design objects play with the the arrival into the given moment of the conditions of

encounter?
Out of those possibilities what emerges for me is that the sense of system which is the manifold shared ;mark the now-system through a variance of reproduction and recreation as systemic formalityout of which the lot of art is (not so simply) to recreate vision itself, through it's objective content and subjective interpretation , fielding and streaming, in other words
Analysis of any such and such: "what is that?"... As a first demarcation, but distinguished from the inevitable technological indices of kinds and usage by the creation of shared visualization as itself the terms of usage. The act of sharing, creating context, limits viewer response to a period of time of their own making in the case of say a drawing, or of program as in the case of a movie.
Given the viewers subjective controll within the time provided to arrive at a subjective response how does the vision returned to the object establish that objects claim to a singularity of as much as "identity" ?
I would say the very case is its own claim... The viewer must return their vision which even in the case of sheer memory is object modified, an objective content that continues to shape subjective response between configuration and representation as mood and mode of sense and sensibility.